
#345 MUSEUM MASON MONTEREY PADDLE-ARM CHAIR: UPDATE #2, OLD WOOD FINISH



This is the second of the informal updates for Paddle-arm #345, which is assigned to the museum. Following from update #1, the chair was excavated and ready for finish treatment.. We will stay away from technical jargon and hope you all enjoy seeing what is happening with the Monterey pieces entrusted to us. The narrative is not in order, and not all our steps are covered.

Best, Kate and Mitchell Powell.



The finish was extremely deteriorated on the left-facing side. What little finish was intact on the left-facing side was in a splatter of spots. Selective refinishing had been done, and drips ran down the crest and right-facing side. The right-facing side experienced loss but was more even in appearance.



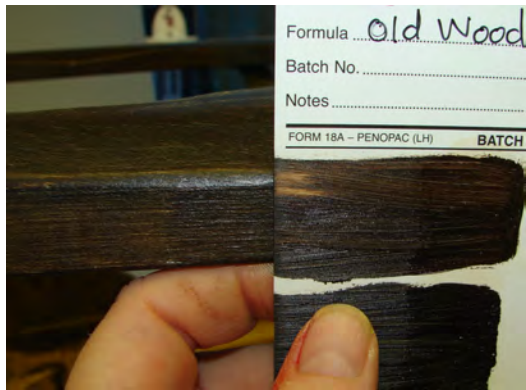
*All work is copyrighted by MPF Conservation and the NPS, 2011.
No reproduction or transfer of information is allowed without prior consent by both parties.*

In a museum piece such as this it would be typical to barrier, infill and protect. However, the finish was close to ruin, and we were concerned that the piece would not present properly with expanses of acrylic infill over barriers on such a large scale. MPFC proposed a compromise.



The goal in a museum is to preserve the historical materials, and to present to the public the most accurate version of the piece. MPFC chose a compromise of barrier and restoration, using Mason's techniques and buildup.

We intended it to appear as if it had not gone through a water event or been previously refinished, but survived intact with light wear. It is an unusual assignment to restore a historical item, but since the finish was nearly destroyed, and in some cases, stripped entirely, it was the correct thing to do.



New colors had to match both tone, texture and sheen. Finish colors were matched from color samples from previous Mason Monterey projects, and to existing finish colors when possible. (Matching Old Wood to a museum piece, shown center left.)

The chair frame was cleaned and lightly sanded to allow for purchase of the new oil based paint. Some areas were sanded heavily, to remove the paint; some were evenly distressed to allow for a pleasing appearance through the finish.



MPFC placed a selective barrier to protect the original finish. The barrier coat was applied on the inside of the rear legs and along the left-facing portion of the front apron, shown right, where intact finish was in the best condition, before the oil-based paint was applied.

After creating the Old Wood finish to the new formula, it was mixed and placed into tubes. It was, however, further adjusted for the pigment level of the particular item (several items were Old Wood), and for this chair, to regulate the uneven areas on the chair, shown bottom. As we worked, we kept accurate color boards for our own and for the NPS's records, a sample of which is shown page 4.



Once the MSA was dry, painting for #345 was done methodically, in the following order: inside legs and stretchers, inside back and side wings, crest, outside back and wings, arms and aprons and legs. This allowed us to never have to tip the frame onto a wet side.



In all cases, paint was applied, shown center left, then wear marks were lightened by rubbing vigorously to remove the paint selectively, especially on edges and where the chair would have shown wear from handling, center and bottom right. The chair was allowed to cure; wax was applied; see next page for before and after images.

All work is copyrighted by MPF Conservation and the NPS, 2011.

No reproduction or transfer of information is allowed without prior consent by both parties.



Surface is scuffed lightly, bottom left, and after paint and rubbing, bottom right. No wax yet.



*#345 after excavation and before scuffing, top left, and after finish coat was applied, top right.
Note the color boards, top right.*

*All work is copyrighted by MPF Conservation and the NPS, 2011.
No reproduction or transfer of information is allowed without prior consent by both parties.*

After curing, the frame was waxed and rottenstone rubbed to produce the beautiful Old Wood finish, shown bottom in detail.



The piece is ready to reupholster in the original cleaned upholstery.

*All work is copyrighted by MPF Conservation and the NPS, 2011.
No reproduction or transfer of information is allowed without prior consent by both parties.*